

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 56.—No. 20.

SATURDAY, MAY 18, 1878.

PRICE: 4d. Unstamped.
5d. Stamped.

CRYSTAL PALACE.—MR MANNS' ANNUAL BENEFIT CONCERT.—THIS DAY, May 18, at Three o'clock p.m. The programme will include: Overture, *Oberon* (Weber); Serenade for strings, in D, Op. 23 (Henschel), first time in England, conducted by the composer; Concerto for pianoforte and orchestra, *First Movement* (Grieg); Fantasia for violin and orchestra, on melodies from *Faust* (Sarasate); Symphony, Scotch (Mendelssohn). The following eminent artists have kindly offered their services: Vocalists—Miss Robertson, Miss Catherine Penna, Mdle Fides Keller (her first appearance in England); Mr Barton McGuckin, Herr Henschel. Solo Violin—S. Nor Sarasate; Solo Pianoforte—Mr Charles de Beriot (his first appearance at the Crystal Palace). Conductor—Mr AUGUST MANNS. Numbered Stalls, 2s. 6d. N.B.—Serial Stall Tickets are not available this day.

SATURDAY NEXT.

AFTERNOON BALLAD CONCERT.

AFTERNOON BALLAD CONCERT, ST JAMES'S HALL.—Mr JOHN BOOSEY begs to announce a BALLAD CONCERT, on SATURDAY Afternoon next, May 25, at Three o'clock. Artists—Mdme Sherrington, Miss Mary Davies, and Mdme Antoinette Sterling; Mr Sims Reeves and Mr Edward Lloyd, Mr Bentley and Mr Maybrick. Pianoforte—Mdme Arabella Goddard. The London Vocal Union under the direction of Mr Fred Walker. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s. 6d. Tickets, 4s., 3s., 2s., and 1s.; of Austin, St James's Hall; Boosey & Co., 295, Regent Street; and the usual Agents. Early application is necessary in order to secure good places.

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Her Most Gracious Majesty the QUEEN and the Royal Family.

President—The Right Hon. the Earl of DUDLEY.

Principal—Professor MACFARREN, Mus. Doc., Cantab.

The next STUDENTS' CONCERT, open to Subscribers, Members, and Associates, will take place at THIS INSTITUTION (in the New Concert-room), on SATURDAY Evening, the 25th inst, at Eight o'clock. Conductor—Mr WALTER MACFARREN.

Tickets (which may be had at the doors): Balcony, 2s. 6d.; and Stalls, 5s. each. By order, JOHN GILL, Secretary.

Royal Academy of Music, Tenterden Street, Hanover Square.

MDME JENNY VIARD-LOUIS' FOURTH GRAND ORCHESTRAL AND VOCAL CONCERT, ST JAMES'S HALL, TUESDAY, May 28, at Three o'clock. The Orchestra will comprise 90 eminent performers. Conductor—Mr H. WEIST HILL. At the pianoforte, Mr Henry Leopold. Full particulars on Saturday next. Tickets: Sofa and Balcony Stalls, 10s. 6d.; Stalls and Balcony, 5s.; Area, 2s. 6d.; Admission, One Shilling. Tickets at Austin's Office, St James's Hall, 28, Piccadilly; and all Music Publishers.

MISS ALICE FAIRMAN'S MORNING CONCERT will take place at 28, ASHLEY PLACE, VICTORIA STREET (by kind permission), on THURSDAY, May 30, at Three o'clock. Artists: Misses José Sherrington, Mulholland, Purdy, and Alice Fairman; Messrs Shakespeare, Urio, Federici, Roworth, and Maybrick. Piano—Miss Clinton Fynes; Violin—Mdle de Bono. Conductors—Herr W. GANZ and Mr HENRY PARKER. Tickets: Half-a-Guinea; to be had of Messrs Schott & Co., 159, Regent Street, W.; and of Miss ALICE FAIRMAN, 18, St Peter's Square, Hammersmith.

MISS ELIZABETH PHILP'S CONCERT, at St James's Hall, on MONDAY Evening, May 20, at Eight o'clock. Artists: Mdle Gaetano, Miss Wakefield (amateur), the Misses Allison, Mdme Davison, Miss Elizabeth Philp, Mdme Antoinette Sterling, Miss Helene Armin, Mr W. H. Cummings, Mr Colnaghi, Mr Pyatt, and Mr George Grossmith. The London Vocal Union under the direction of Mr F. Walker, Herr Frantzen, Miss Cronin, and Herr Van Biene, Sir Julius Benedict, Mr Louis Diehl, and Signor Randegger. Tickets to be obtained of Miss PHILP, 67, Gloucester Crescent, Regent's Park; at the Hall; and of the principal Musicians.

EXETER HALL.—SATURDAY AFTERNOON, May 25, at Four o'clock.—"CHRIST AND HIS SOLDIERS," an Oratorio for Children, by JOHN FARMER, will be performed for the first time in London, in aid of the CONVALESCENT HOME, KING'S COLLEGE HOSPITAL. Miss Robertson, Miss Annie Butterworth, Mr Arthur Hooper, and Herr Henschel. Band and chorus of 400. Conductor—Mr JOHN FARMER. Tickets now ready, 10s. 6d., 5s., 3s., 2s., at No. 2, Exeter Hall.

ROYAL ITALIAN OPERA, COVENT GARDEN.

THIS EVENING (SATURDAY), May 18, will be performed VERDI's Opera, "UN BALLO IN MASCHERA." Amelia, Mdme Saar; Ulrica, Mdme Scalchi; Oscar, Mdle Smereschi; Renato, Signor Graziani; Angri, Signor Capponi; Armando, Signor Scolaria; and Il Duca, Signor Gayarre. Conductor—Signor VIANESI. The incidental Divertissement will be supported by Mdle Girod and the Corps de Ballet.

Mdile Albani.

On MONDAY next, May 20, BELLINI's Opera, "I PURITANI." Elvira, Mdme Albani. Conductor—Signor VIANESI.

Mdme Adelina Patti.

On TUESDAY next, May 21, VERDI's Opera, "IL TROVATORE." Leonora, Mdme Adelina Patti. Conductor—Signor VIANESI.

Mdile Albani.

On THURSDAY next, May 23 (first time this Season), WAGNER's Opera, "LOHENGRIN." Elsa di Brabant, Mdle Albani. Conductor—Signor VIANESI.

Doors open at Eight o'clock: the Opera commences at Half-past. The Box Office, under the Portico of the Theatre, is open from Ten till Five.

STEINWAY HALL,

LOWER SEYMOUR STREET, PORTMAN SQUARE.

MRS SICKLEMORE'S MORNING CONCERT, on TUESDAY, May 28, at Three o'clock. Artists—Mrs Sicklemore, Miss Anna Williams, Miss Helen D'Alton, Mrs Bradshaw-McKay, Mr W. G. Forington, and Mr Henry Guy; Miss Percival, R.A.M., and Mr W. E. Bendall. Sofa Stalls, 10s. 6d.; Reserved Seats, 7s.; Balcony, 5s. Tickets to be obtained at Messrs Craner & Co.; Messrs Chappell & Co.; Messrs Stanley Lucas, Weber & Co.; the Steinway Hall; and from Mrs SICKLEMORE, 8, St James's Terrace, Westbourne Square, W.

Under the immediate patronage of her Grace the Duchess of WELLINGTON.

MR OBERTHÜR'S MORNING CONCERT, MONDAY, May 20, at St James's Hall, to commence at Half-past Two o'clock precisely. Vocalists—Mdle Victoria Hansen, Mdme Collini, Mdle Cora Hechne, Mdle Bertha Kayser; Mr Faulkner Leigh, Mr Isidore de Lara, and Mr Hayes. Piano—Fraulein Lilly Oswald; Violin—Herr Jos. Ludwig; Violoncello—Mons. Albert; Organ—Mr W. S. Hoyte; Harp—Miss Marion Beard and Mr Oberthür. Conductors—Mr W. GANZ, Herr TH. FRANTZEN, and Mr G. F. GEAR. Sofa Stalls (numbered), 10s. 6d.; Reserved Seats, 5s.; Balcony, 3s. To be had of the principal Musicians; Mr Austin's Ticket Office; or of Mr OBERTHÜR, 14, Talbot Road, Westbourne Park, W.

MR OBERTHÜR'S GRAND TRIO ORIGINAL, for Violin, Violoncello, and Harp, in F minor, will be performed by Herr JOS. LUDWIG, Mons. ALBERT, and the AUTHOR, at his Morning Concert, at St James's Hall, Monday, May 20.

HANDEL'S celebrated "LARGO," for Violin Solo, Violoncello, Harp, and Organ, will be performed by Herr JOS. LUDWIG, Mons. ALBERT, Miss MARION BEARD, Mr OBERTHÜR, and Mr HOYTE, at Mr Oberthür's Morning Concert, at St James's Hall, Monday, May 20. The above composition has recently been performed with immense success at the Musikverein's Concerts in Vienna, and the Concerts of the Conservatory of Music in Prague.

MR SYDNEY SMITH begs to announce his PIANOFORTE RECITAL, WILLIS'S ROOMS (the large room), WEDNESDAY, May 29, at Three o'clock. Vocalists—Miss Robertson and Miss Helen Meason. Pianoforte—Mr Sydney Smith (assisted by a Pupil). Accompanists—Mr G. Ganz and Signor Randegger.

MOZART AND BEETHOVEN SOCIETY. President—The Marquis of LONDONDERRY. Vice-President—Herr SCHUBERT. Seventh Season, 1878. The next CONCERT will take place at the LANGHAM Hall, on WEDNESDAY Evening, May 22 (Mozart and Beethoven's Vocal and Instrumental Compositions forming the first part of the programme). Members of the Schubert Society are admitted free.

REMOVAL.

SIGNOR FOLI begs to announce his removal to 88, Piccadilly, W.

"THE MESSAGE."
MR VERNON RIGBY will sing BLUMENTHAL'S Song, "THE MESSAGE," at Dublin, May 20; Cork, 21st; Waterford, 22nd; and Town Hall, Birmingham, 28th.

"ALICE, WHERE ART THOU?"
MR SYDNEY will sing ASCHER'S popular Romance, "ALICE, WHERE ART THOU?" at the Royal Aquarium, Westminster, May 23; and at Richmond, May 29.

"A MESSAGE FROM MY LADY FAIR."
MR WELBYE-WALLACE will sing "A MESSAGE FROM MY LADY FAIR" (IGNACE GIBSON) and "A SUMMER NIGHT'S SERENADE" (H. STANISLAUS), at Langham Hall, May 23; and St James's Hall, 30th.

"SABRINA."
MR MICHAEL WATSON will play his popular Valse de Concert, "SABRINA," at Myddelton Hall, May 23.

"JE VOUDRAIS ETRE."
MISS COYTE TURNER will sing OBERTHUR'S admired Song, "JE VOUDRAIS ETRE," accompanied on the Harp by Miss Viola Trust, at Miss Marian Lynton's Concert, Myddelton Hall, May 23.

"THE MESSAGE."
MR BARTON MCGUCKIN will sing "THE MESSAGE" (BLUMENTHAL), at the Crystal Palace this day.

MISS JOSE SHERRINGTON will sing the new Song, "VESPER BELLS," by REYLOFF, at Dublin, May 20; Cork, 22nd; Shoreditch, 27th; and all her provincial engagements. Published by CRAMER & Co., Regent Street.

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AN ORGANIST AND CHOIRMASTER will be REQUIRED for this Cathedral; his duties to commence not later than Oct. 1. Stipend, £150 per annum. It is essential that evidence should be produced of fitness to undertake the formation and training of a Choir; and, between candidates of equal merits in other respects, preference will be given to one who has had experience of Cathedral work. The highest references as to character indispensable. Further particulars to be obtained on application to H. J. COVENTRY, Esq., 22, Hill Street, Edinburgh, in whose hands all testimonials must be placed on or before Saturday, June 15.

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THE Friends of this well-known and much esteemed Violoncellist will regret to learn that he is now lying upon a bed of sickness, and in urgent need of pecuniary assistance. An unblemished career of more than fifty years in his adopted country should not be allowed to close in poverty, which in his case has been unavoidable, and brought about neither by indolence nor imprudence. Subscriptions received by:—

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MDME BLANCHE COLE will return to London on May 25. Applications respecting ENGAGEMENTS for oratorio, concerts, &c., to be addressed to Mr Vert, 52, New Bond Street, W.

MR W. DORRELL begs to inform his friends and pupils that he has returned to town for the season.—25, Lower Seymour Street Portman Square, W.

MDME EDITH WYNNE will be at liberty to accept ENGAGEMENTS for Concerts, Oratorios, &c., on and after June 12. Communications to be addressed to Mr N. Vert, 52, New Bond Street, W.

SIGNOR and Mlle BADIA beg to announce their return to town for the Season. All letters to be addressed 7, Duke Street, Portland Place.

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VERDI: Anthem, "BOW THINE EAR, O LORD," S. O. T. & B.; as sung at St Paul's Cathedral; arranged by J. R. MURRAY from Verdi's *Requiem*.

" AGNUS DEI," from Verdi's *Requiem*, S. C. T. & B.
NEW SONGS, ITALIAN AND ENGLISH, by Braga, Brancs, Campana, Fiori, Guerici, Lebeati, Marchetti, Mazzoni, Oberthür, Pinsuti, Randegger, Rotoli, Tartaglione, Tosti, Vaschetti, Zuccardi, &c.

LAMPERTI: OBSERVATIONS AND DIRECTIONS ON THE TRILLO (Vocal Shake). Dedicated to Mlle Emma Albani. Post free for 4s.

THE PIANIST LIBRARY ("BIBLIOTECA DEL PIANISTA.") From the *Illustrated London News*, April 27, 1878:

"The latest issues of this remarkably cheap serial consist of Parts 2, 3, and 4, of the works of Mauro Clementi, the father of the modern art of pianoforte playing. The numbers now referred to comprise a large portion of the celebrated "Gradus ad Parnassum," a collection of exercises which (with Cramer's Studies) will always form an essential basis of pianoforte teaching. The publications now referred to, which are issued at the almost nominal price of eightpence each, possess a special value on account of the careful editing of Signor Carlo Andreoli, the eminent pianist, who has augmented the directions for the fingering, and has supplied some useful notes and comments, with directions as to the mode of performance. The great music publishers of Milan, with their branch establishments of Naples, Rome, Florence, and London, seem determined to keep pace with the times in cheapness of price, while also not losing sight of the higher merits of good editing and printing."

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Price 2s. each, post free.

ROYAL ITALIAN OPERA.

The return of Mme Adelina Patti has been for many years a festival night at Mr Gye's theatre, and that it was the operatic event of last week may be readily understood. The work selected for the occasion was *L'Etoile du Nord*, into which, when first performed at the Paris Opéra-Comique (1854), Meyerbeer introduced several important numbers from his *Camp of Silesia* (*Ein Feldlager in Schlesien*), composed at Berlin ten years earlier, to inaugurate a new operatic Theatre Royal—the character of the heroine being expressly written for the already famous Jenny Lind. The libretto of *Ein Feldlager*, by Ludwig Rellstab, is entirely different from that of *L'Etoile*, by Scribe, the hero of the former being Frederick of Prussia, while the hero of the latter is the Muscovite Peter. A transference of certain numbers from one work to the other constitutes, in fact, the only relation between them. Meyerbeer was never satisfied with his Berlin opera, about which he writes to an intimate acquaintance at Dresden:—"Pity your poor friend. What have I done to merit the punishment of having to compose by Royal command the music to a *pièce d'occasion*? It will be labour thrown away." In another letter he says:—"It has been and will always be the child that cost me most pain." Nevertheless, thanks in a measure to "Jenny Lind," pronounced both by Meyerbeer and Mendelssohn the greatest of living singers, *Ein Feldlager in Schlesien* was highly successful, not only at Berlin, but subsequently in the Austrian capital, under the newly adopted title of *Vielka*. Nevertheless, Meyerbeer could not be satisfied until he obtained another libretto, which might afford him the chance of developing the ideas engendered in his fruitful mind by the military subject of the German Rellstab. This was furnished by the prolific Frenchman, Eugene Scribe, and the result was *L'Etoile du Nord*, as we now possess it—first represented at our Royal Italian Opera, with accompanied recitatives in place of dialogue, and other modifications to suit it for a grander arena. This was in 1855, a year before the burning of old Covent Garden Theatre, which destroyed all the properties, scenery, and scenic accessories of Meyerbeer's grand spectacular works. Many opera-goers remember well enough that the first Caterina in London was Angiolina Bosio—Marai, Gardoni, Formes, and Lablache (the great Lablache) assuming the characters of Prascovia, Danilowitz, Peter (or "Peters"), and Gritzenko, the Calmuck corporal. Since then the changes have been many and noticeable. Some twelve years ago Caterina was first added to the varied repertory of Adelina Patti, where it has remained, ever since, one of those parts in which her individuality is most strikingly and engagingly exemplified. As such it was recognized the other night, when the universally favourite *prima donna* was welcomed back with genuine enthusiasm to the scene of her many triumphs. The Caterina of Mme Patti, remarkable from the beginning, seems always to improve. She is not, nor ever was, an artist to stand still and rest upon her laurels. Her motto has always been "Excelsior," and year after year shows advance, not to be overlooked, in every character she chooses to undertake, no matter in what school. She has, for example, studied the part of Caterina so minutely that no point, either in a dramatic or a musical sense, would seem to have escaped her. We have, however, so often described, scene by scene, Mme Patti's impersonation of the heroine upon whom Meyerbeer, invariably striving for something picturesque and novel, lavished all the resources of his fancy, all the graces of his style, and all the ingenious contrivance which proclaimed him, in his particular school, a master among masters, that we are exonerated from considering it again in detail. Enough that it presented, not merely its old characteristics, so familiar to opera-goers, but, if possible, was more brilliant than of yore. From the air and dance with which Caterina quiets the fury of Gritzenko and his Tartar band to the *barcarolle* at the termination of the first act, when, in the costume of a recruit, acting as substitute for her newly-betrothed brother, she takes leave of her friends, all was as perfect as it well could be; and at the fall of the curtain the audience were unbounded in their applause. So with the scene in the camp, with its stirring incidents; and so—climax to all—with the air in which Caterina, to the accompaniment of two invisible flutes, calls to mind the Imperial flautist she had loved as Peter Michaelhoff, in the dockyard of Saardam (or Wyborg, in Finland, as Scribe has it), wholly ignorant of his degree. The execution of this singularly original and very difficult piece was the culminating

incident of the night, and drew down repeated and unanimous applause. Better sung it could not possibly have been, or more skilfully accompanied than by the two invisible, though happily not inaudible, flutes behind the scenes. M. Maurel, the representative of Peter, supported the character with becoming dignity, and created a marked sensation in the scene of the camp where the Czar reveals himself to the conspirators. The characters of Prascovia, Danilowitz, and Gritzenko, were sustained by Mme Smeroschi (with her accustomed vivacity), Signor de Bassini, and Signor Ciampi. The *mise-en-scène* was as imposing as ever, and the general execution of the music, under the direction of Signor Vianesi, was remarkably effective.

HER MAJESTY'S THEATRE.

The *Sonnambula*, once more presented on Saturday night for the re-appearance of Mme Etelka Gerster, who in the summer of last year created so lively an impression, brought a large and appreciative audience to Her Majesty's Theatre. Mme Gerster was wise to select the same character in which she had made her *début* and achieved her first London success. That she has been studying assiduously during the interval and made real progress in her art is undeniable. It was shown early in the opera by her facile delivery of the cavatina, "Come per me sereno," and its brilliant sequel, "Sovra il sen, la man' mi posa," which, like all existing *prima donnas*, she embellishes freely according to her own fancy. The applause at the end of this remarkable display of vocalization was unanimous, and showed that Mme Gerster had already won the favour of her audience. The parting duet with Elvino (Signor Fancelli) at the termination of Act I established this beyond a doubt, and the lovers were summoned before the curtain to be applauded again and again. In the second act, Mme Gerster made a still more marked sensation. Amina's dream of happiness in her unconscious state of somnambulism was characterized by charming touches, among which may be specially mentioned the delivery of the passage, "Elvino, gia tua son io," replete with genuine sentiment, and the opening phrase of the duet, "D'un pensiero, d'un accento rea non son," in which the anguish of the guiltless maiden was forcibly portrayed. After this scene there were two re-calls for Mme Gerster, who came forward accompanied by Signor Fancelli. The third act, however, naturally afforded Mr Mapleson's new *prima donna* the most favourable opportunity of exhibiting her vocal powers, and of this she took ample advantage. Certain passages were given with a sentiment so true that it was evident that the singer felt herself to be the character she was impersonating. Among these may be specially noted "Grand Dio non mirar il mio pianto," where the somnambulist, conscious, though sleeping, of her innocence, pardons instead of condemning her jealous lover. The address to the faded flowers, too—"Ah! non credea mirarti"—would have been perfect but for the new reading at the end, which, for one in a state of somnambulism, was much too emphatic. The sequel, however, was what might have been expected. The awakening to life and the restoration to happiness, as set forth in the joyous *finale*, "Ah non giunge," afforded Mme Gerster another opportunity of exhibiting her vocal facility, of which she did not fail to make the best use. How remarkable is her command of the highest notes in the range of her voice is well known, and has more than once been dwelt upon; but to this may be added her power of sustaining them, loud or soft, according to her impulse. At the fall of the curtain the applause was more vociferous than ever, and the call for the singer no less loud and unanimous than before. With the exception of Signor Fancelli, who replaced Signor Bettini in the part of Elvino, the cast was precisely the same as when, on the opening night, Mdle Marimon played Amina.

GEORGE TOWN (DEMERRARA).—An organ recital by Mr Potter (late organist of St Leonard's, Bridgetown, Barbadoes) attracted a large audience to the Scotch Church. *The Colonist*, of April 11, says:—"The programme, all of a classical order, was well suited to exhibit the fine organ of St Andrew's Church. Mr Potter's performance gave evident satisfaction." Mr Hynes (of London) is to be band-master of the Demerara Militia, at an annual salary of two hundred pounds.

ROYAL ALBERT HALL.

Last week was recognized, as usual, at the Royal Albert Hall. There were three performances of the *Passion* music of Bach, under the direction of Mr Barnby, the solos on Monday evening being executed by Mdle Johanna Levier, Mdme Patey, Mr Cummings, Signor Foli, and Mr Thurley Beale. The performance of Wednesday, like that of Monday, was of unquestionable excellence. The attendance was large and brilliant, and the fine music of the great master was listened to with all the attention due to its religious importance and to the improved interest now taken in its technical peculiarities, thanks to the repeated hearings which the public have had the opportunity of enjoying. Since the foundation of the Bach Society by the late Sir William Sterndale Bennett, and its first performance at St Martin's Hall in 1858, the St Matthew section has been gradually, if slowly, growing in favour, and has now (thanks to Mr Joseph Barnby) become irrevocably identified with this special period of the year, and adopted more or less in its penitential services. The present Albert Hall version is the one prepared by Barnby himself. The necessary omissions have been made with care and judgment, so that the entire performance may be brought within reasonable limits. The choral singing on Wednesday night was in every respect all that could be wished. Seldom, indeed, have the chorales been delivered with greater breadth, richness, and delicacy, and little need is there to say how impressive these magnificent apostrophes are when rendered by fitting numbers, with due proportion, and in a devotional spirit. This is well understood, for it is in these congregational passages that the popularity of the *Passion* music chiefly lies. The whole of the choral parts were, however, nobly given; and the majestic force of those intervening bursts which represent the public voice in the sacred story was felt in all its dramatic intensity, and realised to the utmost the momentous grandeur of the scene. The solo vocalists were not wholly those of Monday night. Mdme Lemmens-Sherrington replaced Mdle Johanna Levier, and Miss Done Mdme Patey. The first-mentioned lady sang, as is her wont, with consummate skill; while the second again gave proof of many commendable qualifications as a contralto. The honours of the evening, however, may be said to have fallen upon Mr W. H. Cummings, whose interpretation of the tenor recitatives was in every respect faultless. The simple narrative of the evangelist could not possibly have been told with more graceful tenderness. His delivery of the few words which describe the remorse of Peter showed pathos all the more genuine because devoid of exaggeration. The two bass parts, as upon the former occasion, were allotted to Signor Foli and Mr Thurley Beale. The pianoforte accompaniment of the recitatives fell, as usual, into the thoroughly competent hands of that practised musician, Mr Randegger; and the privilege of playing violin *obbligato* to the contralto air, "Have mercy upon me," was enjoyed by the accomplished Mr Pollitzer—Dr Stainer presiding throughout the evening, with his accustomed excellence, at the organ.

Trois-Echelles.

[The foregoing was delayed in transmission; but better late than never. We are always pleased to hear from Trois-Echelles, and occasionally even from Petit-André.—D. P.]

ST GEORGE'S HALL, LIVERPOOL.

Programme of Organ Recitals by Mr W. T. Best.

THURSDAY EVENING, MAY 16th:—

Fantasia for the Organ, in A flat major	...	W. Volckmar.
Adagio, in G major	...	C. G. Högner.
Tempo di Minuetto, in C major	...	H. Smart.
Passacaglia—Variations and Fugue upon a Pedal Bass	...	Bach.
{ (a) Barcarolle, "La Gita in Gondola"	...	Rossini.
{ (b) Tyrolienne, "La Pastorella dell'Alpi"	...	
Concert Fantasia on a Welsh March	...	W. T. Best.

SATURDAY AFTERNOON, MAY 18th:—

Concert Fantasia, in F major	...	F. Kuhnstedt.
Andante from the Organ Book (No. 2), in A major	...	H. Smart.
{ (a) Rigandon—Ariodante	...	
{ (b) Gavotte—Semele	...	Handel.
{ (c) Minuet—Fifth Grand Concerto	...	
Tema con Variazioni, in A flat major	...	Louis Theile.
Adagio, from a Trio for Wind Instruments	...	Beethoven.
Overture, Guillaume Tell	...	Rossini.

ADELINA PATTI.

(From the "Daily Telegraph.")

The success which attended Mdme Patti's appearance on Thursday night has already been indicated, and we now revert to the matter for the sake of such details as seemed worthy of particular note, but especially in order to point out the example it afforded of the lasting power of true genius. Mdme Patti has adorned our lyric stage since 1861, and, during the long interval between then and now, so great has been her popularity that all who care for art, even in the slightest degree, have made themselves perfectly familiar with her gifts. Yet, judging by the aspect of the house on Thursday night, one might well have believed in an audience actuated by curiosity as well as admiration. Curiosity, however, had nothing to do with the brilliant crowd. Mdme Patti in *L'Etoile du Nord* reveals nothing that the public have not witnessed a score of times. They know precisely how she acts the part, and can anticipate with ease and accuracy all her vocal and dramatic *tours de force*. But such knowledge, when real genius is concerned, stimulates appetite rather than induces a feeling of satiety; wherefore, if Mdme Patti wished to discover in the welcome offered her the highest ground for self-congratulation she might find it in the fact that her triumph was associated with an old opera and a familiar part. The precise character of her reception is easy to imagine. As on many previous occasions, the audience demonstrated, with all the heartiness of English feeling when once assured of its object, their pleasure at again seeing among them a great and favourite performer, whose claim upon public honour defies alike the lapse of time and the power of circumstance. About Mdme Patti's Caterina, if we can say nothing new, it would be easy and agreeable to repeat a good deal with added force—to dwell upon the remarkable dramatic as well as vocal skill shown in the scene with Gritzenko and the Calmucks, the pathos of the farewell at the close of the first act, the intense force exhibited during the heroine's interview with Pietro in the tent, and the blaze of artistic splendour which the artist's vocalization added to the scenic magnificence of the *finale*. At none of these points, nor, indeed, anywhere throughout the opera, could a falling off be detected, and promptly, as usual, Mdme Patti re-asserted and re-established her supremacy.

ADELINA PATTI'S RETURN.

(From the "Globe" May 10.)

Meyerbeer's opera, *L'Etoile du Nord*, was produced last night at the Royal Italian Opera for the *rentrée* of Mdme Adelina Patti in the character of Caterina, and the great *artiste* was enthusiastically welcomed by an audience which filled every part of the theatre. To enumerate the encores, recalls, bouquets, &c., which were showered upon her would occupy more space than we can give, but it may safely be said that she more than justified the fervency of the applause which she obtained, and made a brilliant display of the innate genius and the perfect cultivation of splendid natural gifts which have made her the "bright, particular star" of the musical world. It will be interesting to thousands of amateurs to know that she returns to us with her delightful voice in the finest condition, and vocalizes, if possible, better than ever. Her pathetic delivery of the prayer at the end of the first act was a faultless illustration of *cantabile* singing, combined with intense yet natural and spontaneous expression, and her marvellous execution of *bravura* passages elicited enthusiastic manifestations of delight. Her histrionic genius threw additional charm around her impersonation of the "Star of the North," and she not only charmed the ears but commanded the sympathies of her audience.

At the concert of the Sisters Badia in Paris, the vocal music included compositions by Signor Badia, sung in Italian by these charming young artists, who were compelled to repeat one after another. This from an exclusively French audience is remarkable. Mr Levy, a distinguished amateur who "assisted," was also encored in Signor Badia's "Com'era bella"—a recent composition.

THE BACH CHOIR.

We have spoken of the first concert of this very estimable body of amateurs, who, at their own risk and expense, are doing so much to promote a taste among us for the highest order of choral music, as manifested in examples too rarely produced in public. Their third season has come to an end and established the position of the "Bach Choir" as a society in all respects deserving consideration. The performance of John Sebastian's superb and difficult Mass in B minor would alone have enlisted the sympathies of earnest connoisseurs; and this was fully borne out by the general execution of the first three parts of the *Christmas Oratorio*, already recorded. At the second concert another great work from the inexhaustible pen of the "Leipsic Cantor"—the glorious "Magnificat" in D major, last heard at the Leeds Festival of 1877—was the chief feature. This had been as carefully rehearsed as the Mass, and was effective in proportion—perhaps, indeed, more easily appreciated, being a shorter and less studiously elaborate work, though elaborate enough when placed side by side with other compositions of the kind. Here, for the most part, as in the Mass, the strongest impression is created by the choruses. From among these a finer specimen could hardly be named than the "Magnificat anima mea," prelude to the whole, the leading traits belonging to which are reproduced in the second part of the jubilant and inspiring "Gloria"—fit climax to what precedes it. The "Magnificat" consists of twelve numbers, five being choruses, which, despite the beauty and marked character of some of the airs, the lovely duet "Et Misericordia," and the trio "Suscepit Israel," where (the only instance in the work) Bach accompanies the voices with one of the Gregorian tones, are certainly the most striking and impressive. All were given with a spirit, precision, and accuracy reflecting high credit upon Herr Otto Goldschmidt, the conductor, who must have expended much time and pains in their preparation. The solo singers, Mdlle Lemmens-Sherrington, Mdlle Redeker, Mr Shakespeare, and Herr Henschel, without exception, did their utmost towards attaining the desired end—a thoroughly good performance; and the *obbligati* parts for flutes and oboes were well sustained by Messrs Svendsen and Samson, Messrs Lebon and Fowler, in the respective numbers to which they belong. The final chorus, to which reference has been made, was encoired and repeated. The "Magnificat," in short, was a genuine and well-earned success. The omission of the four chorals interpolated from time to time by Bach himself was judicious, their positive application at present being simply a matter for conjecture. Now that this third triumph has been achieved, it behoves our gallant amateurs—who are teaching us such a good lesson, carrying out what the late Sterndale Bennett did for the *Passion of St Matthew*, Mr Henry Leslie for one or two of the Motets, Mr Barnby for the *Passion of St John*, and some of our most eminent organists—endeavouring to make Bach's music familiar with church congregations—to explore still further this almost inexhaustible repertory. Another feature largely to be commended in the proceedings of the Bach Choir is the attention paid to church music of English growth. At their first concert this season the careful rendering of one of the late Samuel Sebastian Wesley's finest anthems met with hearty approval; nor was the production of our great Purcell's six-part anthem in C minor, for chorus and organ, "O God, Thou hast cast us out," less welcome. It ought always to be borne in mind, if such fine music as he has left requires any plea for acceptance, that Purcell was born in 1658, 27 years before Bach and Handel, and 34 years after Palestrina. It matters little, however, at what period the anthem came to light. It was beautiful when it sprang from Purcell's brain, and must remain beautiful for ever. The setting of the words, "O be Thou our help in trouble," which could hardly be surpassed in simple pathos, contains progressions of harmony that might have been written by any composer a century and a half later. Moreover, one of the best harpsichord fugues of Handel would seem to prove that that universal genius and omnivorous appropriator (*Israel in Egypt* to wit) had somehow scraped acquaintance with the C minor Anthem, of the counter-theme belonging to the first movement in which he has (perhaps unconsciously) made free use. The music of Palestrina, it is to be feared, will, however persistently forced forward, take a long time to make way with the crowd of ordinary amateurs. Its want of definitely rhythmic tune is, of course, what chiefly stands in the way of general recognition. Interesting to those who find pleasure in studying the history and

progress of the art it must always be; and what Palestrina did to reform the music of the church, so as to make it grave instead of trivial, can never be sufficiently acknowledged. But, as the great works of masters who lived after him attest, he was but a pioneer. Melody, pure rhythmical melody, came back later on to composers of church music, who welcomed it gladly. To cite instances would be superfluous, as those acquainted with Bach and Handel, Haydn and Mozart, Cherubini and Beethoven, down to Schubert and Mendelssohn, Catholic or Protestant, must very well know. Nor do we believe that either the use of rhythmical melody or the various artifices of counterpoint can in any way interfere with the due significance of words. Take, for example, Beethoven's Mass in C, his No. 1, an unanswerable argument to the contrary. This is melodious from beginning to end. At the same time, the "Sanctus," "Benedictus," and "Agnus Dei," from the *Missa Papa Marcelli*—artistically on account of its own unquestionable merit, and historically on account of what it actually achieved for the bettering of church music in its day—were extremely interesting, and the efficient manner in which they were given by the chorus afforded another proof of careful rehearsal, not to be underestimated when such work is in hand. The third season could hardly have been brought to a conclusion more appropriately than by a repetition of the B minor "Hohe Messe," which in 1876 introduced the Bach Choir to the public, and established the society's just title to assume the responsibilities necessarily involved. A large audience was attracted to St James's Hall, and the manifold beauties of the great work were more than ever appreciated. The solo singers were Mesdames Sherrington and Patey, Mr W. H. Cummings, and Herr Henschel; the instrumental *obbligato* performers were Messrs Svendsen, Horton, Stennebruggen, Trout, and Chisholm; the organist was Mr Pettit, the leading violinist Herr Straus, and the conductor Herr Otto Goldschmidt, to whom all honour is due.



Tyranny and Tyranny.*

(For Music.)

The ritualistic Priests complain
Of Bishop's tyranny;
But they are tyrants, greater far,
Than B'shop of any see.

[From an ex-country organist, who for six long weary years
suffered penal servitude under them.]

* Copyright.

THE Khedive of Egypt will have to do for some years without an Italian opera company at Cairo.

VIENNA.—The concert of the youthful harpist, Mdlle Teresa Zamara, took place on April the 24th, in the *Salon Ehrbar*, attracting an appreciative audience. The *bénéficiaire*, daughter of the harpist, A. Zamara, provided an interesting programme. The concert opened with a Nocturne for three harps, by C. Oberthür, in which Mdlle Zamara was supported by Frau Paula Zuckeneder von Gunz and the Baroness Gabriele von Rodich, daughter of the Governor of Dalmation. The talent of Mdlle Zamara was also displayed in a transcription of Siegmund's Love Song (from Wagner's *Die Walküre*), the "Spring Song" of Gounod, a "Marche militaire," arranged for harp solo by Professor Zamara, an *élégie* for baritone, viola, and harp, and a Sonata by Spohr, for violin and harp. Herr E. Löwenberg's two pianoforte pieces, with the vocal contributions of Fraulein Camilla Nordmann and Herr Nagy, had deserved success. Mdlle Zamara well earned the flowers and laurel wreaths awarded to her.—*Vienna Blätter*.

MR CHARLES HALLÉ'S

Pianoforte Recitals.

ST JAMES'S HALL,

REGENT STREET AND PICCADILLY.

MR CHARLES HALLÉ has the honour to announce that the last Five of his EIGHTEENTH SERIES OF PIANOFORTE RECITALS will take place on the following Afternoons:

FRIDAY, May 24, 1878.
FRIDAY, May 31, 1878.
FRIDAY, June 7, 1878.

FRIDAY, June 14, 1878.
FRIDAY, June 21, 1878.

PROGRAMME OF FOURTH RECITAL,

FRIDAY AFTERNOON, MAY 24, 1878.

To commence at Three o'clock.

QUARTET, in G. Op. 202, No. 1, for pianoforte, violin, viola, and violoncello (first time)—Mr CHARLES HALLÉ, Mdma NORMAN-NERUDA, Herr STRAUS, and Herr FRANZ NERUDA *J. Raff.*
FASCHINGSSCHWANK, for pianoforte alone (first time)—Mr CHARLES HALLÉ ... *Schumann.*
SONATA, in D. Op. 18, for pianoforte and violoncello (first time)—Mr CHARLES HALLÉ and Herr FRANZ NERUDA ... *Rubinstein.*
VARIATIONS on "Ich bin der Schneider, Kakadu," Op. 121a, for pianoforte, violin, and violoncello—Mr CHARLES HALLÉ, Mdma NORMAN-NERUDA, and Herr FRANZ NERUDA ... *Beethoven.*

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To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyl Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

MARRIAGE.

On May 8th, by special licence, at Hove, Brighton, by the Rev. John Way, Vicar of Henbury, brother of the bride, assisted by the Rev. W. W. Kelly, of Hove, ANDREW MACDONALD GROTE, Esq., late of the 95th Regt. and 87th R. I. Fusiliers, to MARIA SUSANNA, third daughter of the Rev. H. H. WAY, of Alderbourne Manor, Gerrard's Cross, and niece of Major Way, of Wick Hall, Hove.

DEATH.

On May 7, at Bexley, FREDERICK WILLIAM GREY, Mus. Doc., aged 52.

We regret to announce the death of Mr Tyler, the excellent first clarinet at the Royal Italian Opera. Mr Tyler will not only be regretted as a thorough master of his instrument, but also on account of his amiable character as a gentleman—as, in fact, a true ornament to a profession not half rated at its value.

A NEW ORATORIO, written by the Musical Professor of Harrow School, Mr John Farmer, and entitled *Christ and His Soldiers*, is announced for performance at Exeter Hall on Saturday afternoon, the 25th inst., in aid of the Convalescent Home attached to King's College Hospital. Mr Farmer's work, which is simple in character, having been composed mainly to interest and be within the comprehension of children, was performed recently at Harrow under very favourable circumstances and with unqualified success. The solo vocalists at the forthcoming performance will be Miss Robertson, Miss Annie Buttermore, Mr Arthur Hooper, and Herr Henschel; and the band and chorus, which will be under the direction of the composer, will number over 400 performers.

TO CORRESPONDENTS.

FELIX.—Yes. Mdma Schroeder-Devrient *did* play Valentine in the *Huguenots*, at Dresden and elsewhere. At Dresden her partner, Raoul, was Tichatschek.

DR PICKLES.—Himmel and Hummel were two very different personages. Himmel was contemporary with Dussek and shared with that great genius the honour of Prince Louis Ferdinand's intimate companionship. Dr Pickles is wrong about Steibelt and the brothers Romberg. Andreas Romberg wrote the *Song of the Bell*, Bernhard the once famous "Overture in D."

DR STRIVER.—Never mind "Arethusa;" we shall always be pleased to hear from Dr Striver. Mr Purple Powis is somewhat jealous, but as Arethusa has been set to music (not by Verdi, as Nabucco-Wagner was) *n'importe*—it matters little—as T. Duff Short would say.

The Musical World.

LONDON, SATURDAY, MAY 18, 1878.

GROVE'S DICTIONARY OF MUSIC.*

(From the "Times.")

The progress made by music in England in recent years, and the vast numbers who either practise it or care for it, fully justify the appearance of the first two numbers of *A Dictionary of Music and Musicians*. Like the other arts and sciences, music will now have a dictionary of its own, and, to judge by these numbers, her votaries will have enough to do before they master all the learning contained in them. Putting aside articles on special terms of the art, which are less interesting to the general reader, we find one on the *Académie de Musique* in the first part by the veteran hand of Dr John Hullah, which traces the history of that institution for more than two centuries through the vicissitudes of *Royale, Nationale, and Impériale*, down to the present day, when we suppose it is *Nationale* again. We have nothing like it in England, and perhaps it is just as well that we have not; but we cannot help remarking that the present manager receives from the State a grant of £32,000 a year on condition that he shall maintain a sufficient staff, open his theatre four times a week, and give a favourable consideration to native talent. Compared with this living French institution, how archaeological reads the very next article, "Academy of Ancient Music"—a private association founded in 1710, which, after struggling through the 18th century, closed its career in 1792. As we pass on we should not have known that Lucrezia "Agujari," otherwise called "La Bastardella," had a voice the register of which was beyond all comparison, for she had been heard by good judges, among whom was Mozart, to sing as high as B flat in altissimo, and had two good octaves below. Among the "A's" comes the late Prince Consort, who, besides being a composer and performer, deserves unqualified praise for the way in which he exerted his influence in leading the public to a purer taste in music. Thus Schubert's great symphony in C, Bach's *Matthew Passion*, Mendelssohn's *Athalie* and *Edipus*, and Wagner's *Lohengrin* were first performed in this country at the Prince's instance at Windsor Castle and Buckingham Palace.

Old opera goers of thirty years ago will be glad to read all that is to be read of "Alboni" and her genius, when in the spring of 1847 she appeared at Covent Garden no unworthy rival of Jenny Lind, then at the very height of her popularity. It is tantalizing that we cannot just now turn to the "L's" and read all the triumphs of the Swedish Nightingale; but that is the nature of dictionaries which appear in parts, and we pass on, recommending our readers to master *Music and Musicians* letter by letter, and so the time will fly till they get to "L." "American organs" are, no doubt, very good things in their way, but we pass over them quickly, remembering Moody and Sankey, and, resting at "Anthems" a little while to refresh ourselves much as the dove out of the Ark rested on the olive tree before it plucked its leaf, we settle down a little longer with Dr Arne and his settings of Shakspeare's songs "Blow, blow, thou winter wind," and "Where the bee sucks." But we are nearly at the end of "A" and have not found a single really great composer. Shall we call "Auber" one? Auber, born in 1784 and dying only in 1871. We agree with Franz Hüffer, who writes on Auber, that this thoroughly French artist, the last representative of the French Opéra-Comique, would be hardly considered capable of writing a serious opera, were

* *A Dictionary of Music and Musicians* (A.D. 1450-1878), by eminent writers, English and foreign. Edited by George Grove, D.C.L. Two vols. London: Macmillan, 1878.

it not for his marvellous *Muette de Portici*, which we English call *Masaniello*, in which, in one supreme effort, Auber seems to have given wild dramatic life to the heated, revolutionary imaginations of the time. As Lilliburlero sang James II. out of Ireland, so the *Muette de Portici* gave the key-note to the Belgian Revolution in 1830. The writer well points out that there is a sad significance in the fact that the last moments of Auber, the author of this revolutionary inspiration, were hastened by the terrors of the Paris Commune.

If "A" is barren of great musical genius, the same cannot be said of "B." At the very entrance "Bach" stares us in the face, and not one Bach but a whole family of them, who seem to have been musicians and composers for nearly two hundred years. Of course there is but one Bach, John Sebastian, "to whom," to quote Schumann's words, "music owes almost as great a debt as a religion does to its founder." Unlike that of some other great composers, his life was simple and uneventful, though his fame was great. His music was his life, and for that we must refer our readers to the notice of him in this dictionary written by Director Maczewski, of Kaiserslautern. Revered by his friends and contemporaries, he was forgotten for half a century, and not adored till Mendelssohn revived the worship of Bach by producing his *Matthew Passion* in Berlin in 1829, just a century after its first appearance. Since then the fame of Bach has grown till it has filled the world. With our ears full of that glorious *Passion* music, we stop them at the first screele of the "Bagpipes." It matters nothing to us how old and how various they are. We fly from them all—English, Irish, Scotch, Styrian, and Illyrian. Let those read about them who will; we will not. "Ballads" soothe us a little, and "Ballets" amuse us while they make us feel old, remembering Taglioni and the Elslers and Duvernay and Cerito; while for "Ballet" in the sense of a song, we remember, though it is not in the dictionary, the hearty utterance of the old Duchess of St Albans, "Rot your Italianos, give me a simple ballet." Just glancing at Barnett and his *Mountain Sylph*, we hasten on, avoiding "Barrel Organ" almost as carefully as their American brethren, and find ourselves at "Bassoon," that loud instrument which caused Coleridge's wedding guest to beat his breast in despair, not at its notes, but least he should miss the breakfast. Theoretically imperfect, it was a favourite with Bach, Mozart, Beethoven, Mendelssohn, and Weber, and if they liked it, who shall complain of the bassoon?

But a greater than "Bassoon" now meets us in "Beethoven." Ludvig van (not von), born at Bonn probably in 1770, the son of a stern father, a musician in the Court band of the Elector of Cologne, who kept him cruelly to his music, fortunately for the world. The child began music at four years old, or before, and at ten years old composed a cantata. At eleven and a half he was deputy to the chapel organist. We cannot dwell on the life of this, perhaps, the greatest musical genius that ever lived. After leading a life of pinching penury in the service of the economical Elector till he was twenty-two, his early years, compared with those of other great composers, being singularly unproductive, the Elector sent him to Vienna to complete his education, where we find him in 1793 paying Haydn ninepence halfpenny for an hour's lesson and not quite satisfied with his master. In 1794 the Elector fled from Cologne, which was captured by the French, and Beethoven was left at Vienna to his own resources. By this time he was giving lessons himself in music to the aristocracy of that capital, whom he treated in the most imperious way when they were inattentive. "I will not play before such hogs," he is reported to have said on one occasion, and on other occasions, when giving noble ladies lessons, he tore up the music in an ungovernable passion and threw it about. If, in spite of this, he was adored and courted by both men and women, it is only another proof of the commanding and fascinating nature of his genius. None but the greatest masters can afford to give themselves such airs. And he was a genius; he showed it while he lived, and he has shown it since his death in the undying admiration and veneration which his works have constantly called forth. He had many faults and failings in character and manners; but he was one of the greatest masters of his art the world has seen. In this dictionary his life has been written with equal tenderness and justice by the editor himself, and to it we must refer our readers for a perfectly exhaustive history of the frail man Beethoven and his divine works. Never was there a more perfect exemplification of the maxim that a man must be judged by his works, for measured by any other standard Beethoven was a most disappointing being.

After Beethoven, shall we linger on the other "B's" "Belletti," the baritone—the dictionary calls him "great," which we should hardly call him—the Italian who, having settled for years in Stockholm, followed the fortunes of Jenny Lind to England and achieved a second reputation in our capricious capital—a very perfect singer and a very perfect gentleman, who now enjoys well-merited ease on his professional earnings in his native country? Or

shall we listen to the light airs and graces of "Bellini," whose *Puritani* is for ever associated with the vocal triumphs of Gristi, Rubini, Tamburini, and Lablache? Even his *Norma* will not detain our attention after Beethoven. Bellini was very well in his way, but what was he, or what will his future fame be, compared with Bach and Beethoven? We now take leave of this dictionary, recommending it heartily to our readers as full of instruction and amusement.

OCCASIONAL NOTES.

We regret to learn that Mr John Parry, through the death of a solicitor to whom he had entrusted his pecuniary affairs, is in a state of embarrassment. A subscription has been set on foot by his numerous friends to meet immediate wants, and we hope that enough may be contributed to enable the veteran artist to pass the remainder of his days in comfort.

M. PASDELOUP, well-known director of the "Paris Concerts Populaires," is in London. He intends giving two concerts at Her Majesty's Theatre, with Sir Michael Costa's orchestra. The first, we understand, is fixed for Saturday, June 1. M. Pasdeloup himself will conduct, as a matter of course. The energetic Frenchman was at the Crystal Palace on Saturday, to hear the Ninth Symphony of Beethoven, and the violin concerto of Mendelssohn, played by Señor Sarasate.

NEWSPAPER PRESS FUND.—The object of this association is to raise by subscriptions and donations a fund for the relief in want or distress of the whole paid class of literary contributors to the press of the United Kingdom—Editors, managers, sub-editors, leader writers, reviewers, fine art, musical, and dramatic critics, commercial writers, correspondents at home and abroad, including the correspondents of foreign newspapers resident in the United Kingdom, and every class of reporters, being members—as well as to afford assistance to their widows, families, parents, or other near relatives in the hour of need. No institution of this kind is more worthy of support. The office is at No. 55, Strand, and all donations should be forwarded to Mr John Byrne, Secretary.

CONCERTS VARIOUS.

THE TUFNELL PARK CHORAL SOCIETY gave its closing invitation concert of the season on the evening of the 2nd inst., when Mendelssohn's *Walpurgis Night*, the "Summer" from Haydn's *Seasons*, and a miscellaneous part were performed in meritorious style. The efforts of such societies now abounding in the suburbs of London should call forth words of encouragement from those who wish for the diffusion of genuine music amongst a class of persons in many other respects well educated; for is there not a danger of the highest forms of art meeting neglect by reason of the captivating force of lower and grosser music filling almost entirely the ear of the multitude? The continued weekly practice of great choral compositions help to carry on the work of musical education, which instrumental concerts have done so much to quicken into life. Hearing fine executants should go hand in hand with personal exertions; the artist finds models not so much for admiration as imitation. Mendelssohn's difficult work was an ambitious choice, but the way in which it was performed by the society showed that their conductor, Mr W. Henry Thomas, had neither miscalculated their powers, nor failed in his duties as teacher. Mr Bernard Lane rendered the tenor part artistically and vigorously, with a voice that freely answered the demands made on it by the exigent music. Miss Philips, a most valuable member of the choir, gave importance to the contralto strains by her rich and powerful tones. The Druid priest was represented by Mr Lewis Thomas. The selection from Haydn's *Seasons* showed the capabilities of the choir in another branch of the art, and also afforded opportunities for other members of the Society to exhibit their skill. Mrs Burlison sang very ably some of the soprano melodies. Mr Alfred Smith and Mr Grylls, not for the first time at these meetings, proved themselves capable musicians. Miss Ada Patterson, an academy pupil of Signor Garcia, assisted in Haydn's delightful themes, and showed she was gifted with an exceptionally high register, in the exercise of which nature was never strained. Later in the programme she sang Benedict's "The bird that came in spring," when her tones sounded sweet and fresh as those now poured forth by songsters of the groves. Mr Bridgewater, a member of the choir, joined Miss Philips in Balfe's duet, "The sailor sighs." Mr

Bernard Lane obtained the honour of an encore for his artistic delivery of Gounod's "Maid of Athens." Mr Frank Thomas ably presided at the pianoforte, an arduous task in works such as the *Walpurgis Night*.

MR ISIDORE DE LARA's new cantata, *Arnoldo ed Elnava*, was given with well-merited success on Monday evening, May 13, at the residence of Mr and Mrs Nicolay, Park Square, W. The solo vocalists were Miss Edith Abell and Signor de Monaco. There was an efficient chorus. The music, in the Italian style, is thoroughly dramatic. The *scena* for tenor, sung by Signor de Monaco, and the *aria*, "Nel tetro silenzio," sung by Miss Edith Abell, were both encored. A chorus of Monks, containing a striking theme for the bass voices (afterwards taken up by the tenors), was very effective. The cantata ends with a "Chorus of Angels." The principal vocalists and the composer were "called" and loudly applauded. After the cantata Miss Lillie Albrecht played a solo on the pianoforte with unanimous applause. A numerous audience emphatically expressed the gratification they had received in listening to Mr de Lara's composition.

MR GEORGE GEAR, son of our highly esteemed vocal professor, Mr Handel Gear, gave a concert in St George's Hall on Tuesday afternoon, May 14, assisted by Mdme Patey, Miss Leonora Braham, and Mr Edward Lloyd, vocalists; Herr Wiener and W. F. Parker, violinists; Mr Channell, viola; M. Albert, violoncello; and Herr Oberthur, harp. The concert-giver, who made his *début* in public last season as a pianist and composer of more than ordinary ability, fully sustained his reputation. The works he brought forward were his quartet for stringed instruments, that which earned general approval at one of the "trial performances" of the Royal Academy of Music; a "Valse Fantastique" for pianoforte alone; with three songs, entitled, "The day is done" (Mdme Patey), "A Réverie" (Mr Lloyd), and "The rose is dead" (Miss Leonora Braham). The songs are melodious and suited for the poetry to which they are wedded; and, with such interpreters, it is not surprising that they were received with applause, both genuine and hearty. The "Valse Fantastique"—a composition that thoroughly bears out its title—abounds in "quaint conceits," while rhythmic and tuneful in the bargain. As an executant, Mr George shewed decided progress, as his performance of Mendelssohn's Trio in C minor (with MM. Wiener and Albert), which began the concert, proved. Herr Oberthur's harp solos were irreproachable. His graceful "Meditation" and his duet (with Mr Gear), on airs from *Les Huguenots* (a stock piece at fashionable concerts) were received with unanimous applause. A feature in the programme was the Réverie of Vieuxtemps, for violin, admirably given by Herr Wiener. The accompanists were MM. Albert, Charles Trew, and Gear, Mr Blumenthal accompanying his own song, "The Old, Old Story," charmingly sung by Mdme Patey. The concert was thoroughly successful.

MISS FLORENCE WYDFORD gave a concert at the Horns Assembly Rooms, Kennington, on Wednesday evening, May 15. Miss Wydford gave Hatten's "Enchantress," Sullivan's "Lost Chord," and other well-known songs, obtaining well-merited applause. She was assisted by Mesdames Sherrington, Agnes Drummond, and Duval, Messrs Pearson, Beale, and Distin (vocalists), Miss Bessie Waugh (pianist), and Mr Morris (violinist). Mr Eyres accompanied the vocal music.

PROVINCIAL.

PLYMOUTH.—The eleventh "session" of the Plymouth Vocal Association closed with a performance of *Samson*. Mr Lohr's choir, never heard to better advantage, appeared determined to show subscribers that the perseverance of their conductor, training them "in the way they should go," had not been unfruitful. The performance of chorus and orchestra was infinitely better than on the last occasion with the same oratorio. The solo vocalists were Miss Anna Williams, whose "Let the bright seraphim" (trumpet *obbligato* Mr Fry) was much admired; Mdme Enriquez, whose fine contralto voice and artistic feeling were manifest in "Return, O Lord of Hosts" and "The Holy One of Israel"; Mr Shakespeare, who, in "Total eclipse," proved himself a thorough artist; and Mr Thurley Beale, who gave "Honour and arms" with the required energy, and shared with Mr Shakespeare the applause bestowed upon "Go, baffled coward, go." During the last eleven years—a correspondent informs us—the society has given the following oratorios, viz.:—*Elijah*, *St Paul*, *The Creation*, *Judas Maccabeus*, *Samson*, *Israel in Egypt*, *Solomon*, *St John the Baptist*, and *The Messiah*; as also Rossini's *Stabat Mater*, Sterndale Bennett's *May Queen*, *The Messe Solennelle*, *Acis and Galatea*, J. F. Barnett's *Ancient Mariner*, Mendelssohn's *Hymn of Praise* and *A Midsummer Night's Dream*, Weber's *Mass in G*, a selection from Handel's works, and six miscellaneous concerts—

these not only once but on several occasions, all with orchestra and chorus, under the direction of Mr F. N. Lohr, who deserves the thanks of Plymouth amateurs for his sound judgment and untiring energy.

SOUTHAMPTON.—The performance of *Samson* by the Philharmonic Society, on April 30th, was highly appreciated. The local press are unanimous in praise of the society, its conductor (Mr Alex. Rowland), and the solo vocalists; among whom the *Southampton Times* particularly notices Miss Catherine Penna, whose "Let the bright seraphim" (trumpet *obbligato*, Mr Gulliford) our contemporary styles "an artistic triumph of which they showed their appreciation by repeated applause."

KELVEDON.—Another "amateur concert" has been given in aid of the fund for defraying the expenses of the restoration of the parish church. Mrs and Mr H. Curtis Bennett were the active promoters, and we are glad to announce that success has attended their efforts. The amateurs were assisted by Miss Vashon (of the Royal Academy of Music, London, pupil of Mr Goldberg), who, says the *Chelmsford Chronicle*, "charmed the audience by her artistic rendering of Donizetti's 'In questo semplice' (Betley). On being unanimously 'encored' Miss Vashon (archly enough) gave 'Oh, dear, what can the matter be?' She also sang Gounod's 'Marguerite,' and being encored again, gave 'Within a mile of Edinbro' town.' The concert ended with the National Anthem.

MORTLAKE.—The Mortlake Glee Union, conducted by Mr Lofthouse, gave a concert in the National Schoolroom on Monday evening, May 13. Compositions by Batty, Stevens, Hatten, Cooke, Truhn, and Webbe were received with applause. Songs by Messrs Booth, Fowler, Grimsby, Jopp, and Miss Ethel Smith were in the programme. Mr Jopp, of the Royal Academy of Music, London, obtained a unanimous encore for Wellington Guernsey's new song, "The North Sea Fisher." Mr O. Leigh Clare was president.

WARRINGTON.—On Tuesday evening, May 7, the last concert of the season of the Runcorn Madrigal Club took place in the National Infant School. The first part consisted, as usual, of part-songs, &c.; after which Mr Garratt, Hon. Sec., on behalf of the society presented Miss Barclay, who for five years had fulfilled the post of accompanist, with twelve volumes of the most admired oratorios, The Rev. Canon Barclay, on behalf of his daughter, said that on looking at them she would always be reminded of the happy hours spent in connection with the Runcorn Madrigal Club. Sullivan's *Trial by Jury*, forming the second part of the entertainment, was heartily enjoyed.

LANCASTER.—A concert was given on Friday evening, May 10, in the Music Hall, for the benefit of the Royal Albert Asylum, by the High Street Choral Society and the Lancaster Orchestral Band, assisted by Mr J. Sidney Jones (principal of the Yorkshire College of Music, Leeds), Messrs J. Tetley, F. Mann, J. S. Jones, junr., Misses Tetley and Jones. The first part of the programme consisted of selections from *The Messiah*, the second being miscellaneous. Among the songs was one, the words by Mr R. Bond, the music by Mr E. Newton, entitled "Old England's mine for ever," which, from the spirited character of words and music, obtained signal marks of approval. The concert was a great financial success.

BRIGHTON.—The Saturday Concerts have been going on at the Royal Aquarium since our last notice. On May 9, Miss Kate Tate (pupil of Professor Goldberg, R.A.M., London) was the vocalist. She sang "Bid me discourse" and "When the heart is young," both of which she was called upon to repeat. Mdme Patey is the leading singer to-day—a musical treat for the Brighthelmstonians. The charming Miss Kate Stanley has finished her operatic performances at the Theatre; and on Friday evening, May 10, there was an amateur concert in the Royal Pavilion on behalf of the funds of the Hospital for Women and Children. The attendance was so good that a handsome contribution may be expected.

BOTTESFORD CHURCH.—A novel and interesting service took place here on Wednesday evening, consisting of a rendering of *Christ and His Soldiers*, an oratorio by Mr John Farmer, organist and choir-master to Harrow School, formerly of Nottingham. The work is in two parts, each composed of twelve hymns. The hymns are nearly all well-known favourites, so arranged as to bring before the mind two distinct pictures—first, the life of Christ; second, that of His soldiers and servants. Mr John Farmer's work falls within the literal meaning of the term "oratorio." Although intended for children, it is not childish; though simple, it is masterly, and must be listened to with delight by the most cultured musician. Wednesday was a wretched day, but the beautiful church of Bottesford was well filled. The chorus of 30 and band of 14 were from Nottingham. Miss Honeybone, Mrs Dobson, Mr J. Adcock, and Mr F. L. Moir were the principals; Mr Henry Farmer led the band, Mr Wright played the harmonium, and Mr John Farmer was conductor. The

sanctity of the place, the three short prayers offered by the Rev Canon Norman, supplemented by appropriate remarks, created that devotional feeling so essential to the proper rendering and enjoyment of oratorio. The performance lasted an hour and three-quarters, and was listened to with interest throughout. The songs afford the singer no opportunity for display, but each goes straight to the heart. The unaccompanied quartet, especially charming, was listened to with breathless attention. The band and chorus were admirable, and it was a treat to see Mr Henry Farmer once again as principal violin. After the oratorio the Benediction was pronounced by the Rev. Canon Norman, to whom all present are indebted.—*Nottingham Express*, May 11.

ALEXANDRA PALACE.

The musical performances, at one time a solid attraction at the Alexandra Palace, bid fair to re-assert their sway, and Mr Frederic Archer will no doubt emulate the achievements of his predecessor in command of the orchestra—Mr H. Weist Hill—and provide entertainments which not only appeal to a local population, but draw amateurs from all parts of the metropolis. To judge by the "Grand Musical Festival," with which the anniversary of the opening of the building was celebrated on Saturday, Mr Archer has a numerous and carefully selected band, capable of rendering justice to any composition. But it cannot be too frequently urged that this part of the Palace is unfitted for a concert-room. In orchestral music the wood wind is inaudible, the brass awakes reverberating echoes, and the drums arouse strange terrors for sensitive ears; the strings, on the other hand, are heard well, but it would be a colourless work at the best which depended solely upon the orchestral quartet. Vocal performances suffer in an approximate degree, so that if it be deemed necessary to hold "festival" meetings, the wiser scheme would be to abolish songs and ballads, and substitute part-songs, madrigals, and choruses. The best plan, however, is to leave the Central Hall to its fate, and hold the concerts in the room specially designed for the purpose, where instrumentalists and vocalists alike have a chance of doing justice to themselves and the works in which they are engaged. The orchestra on Saturday afternoon presented an imposing appearance, with its twelve hundred choristers and instrumentalists—amongst whom were included the band of the Coldstream Guards—and the enclosed seats, well filled, lent additional attraction to the spectacle. The programme need hardly be dwelt upon in detail, holiday tastes having been consulted, and nothing less familiar than the *finale* from Mendelssohn's *Lorelei*, the March from *Tannhäuser*, and the Bridal Procession from *Lohengrin*, being brought before the public. Two out of the four singers announced were unable to put in an appearance, and so at the last moment Mme Rose Hersée was substituted for Miss Anna Williams, and Mr Pyatt for Signor Foli. The English soprano was in excellent voice, and sang admirably both in the exacting *scena*, "Softly sighs" (*Der Freischütz*), so trying for the artist in a vast room, and in *Lorelei*, gaining on each occasion the undivided suffrages of the audience. Mr Pyatt's sonorous voice told well in familiar compositions; Mme Antoinette Sterling was highly successful in Moore's "Meeting of the waters," and Mr Edward Lloyd showed his capacity as a declamatory vocalist in "O 'tis a glorious sight" (*Oberon*), and the beautiful song from Loder's *Night Dancers*, "Wake from thy tomb, Giselle." Mr Archer conducted ably, and though the band did not fulfil every exaction, allowance must be made for the acoustical properties of the hall, and for the fact that sound, before reaching the bulk of the auditors, has to travel over the circus ring, metamorphosed for the time into a gigantic bed of rare flowers and plants. The singing of the choir, and notably of the sopranos, was excellent, giving hope that Mr Archer will make a feature of his choral selections. So seldom is good part-singing heard that a greater share of attention to this branch of music would be welcome. The entertainments in the Palace and grounds were numerous and diversified, and for those who cared to stay and inhale the pure air of Muswell Hill after the concert, an additional attraction was provided in a firework display, one of the features being a set-piece with portraits of the Princess of Wales, Prince Albert Victor, and Prince George Frederick. There is not at present any definite arrangement about the number or sequence of the Saturday concerts, but it will be grateful for amateurs to hear that classical performances will be given every Friday afternoon.—*Standard*.

THE first complete performance of Verdi's *Requiem* in Boston (U.S.) was to be given in the Music Hall, on the 5th inst., by the Handel and Haydn Society.

SONS OF THE CLERGY.

The 224th Anniversary Festival of the Sons of the Clergy was held on Wednesday afternoon under the dome of St Paul's Cathedral, the occasion, as usual, being celebrated by full choral service. There was a large congregation. The nature and purport of this admirable charity, founded in 1665, and, under Charles II. in 1668, formally instituted by Royal Charter, as the "Corporation of the Sons of the Clergy," has been frequently described. That, in its way, where aid was most needed, it has been of inestimable service, must be generally admitted. The annual festival contributes largely to the support of the funds of the Corporation—funds devoted to the assistance of necessitous clergymen, pensioning their widows and unmarried daughters, educating, apprenticing, or providing outfits, as may be required, for their children. That the musical service, a recognized feature of the annual commemoration, forms one of its chief attractions is generally known. The arrangements differed in no essential point from those of former anniversaries. The Lord Mayor and Sheriffs arrived in semi-state, and were received by the Cathedral clergy, after which the procession moved up the nave, including the members of the choir, civic and clerical dignitaries, the committee and stewards of the Festival, the Archbishops of Canterbury and York, and other high officers of the Church. During the procession Mr Martin, deputy organist of St Paul's, played a voluntary. The prescribed musical part of the service then commenced with a performance of the overture to Spohr's oratorio, *The Fall of Babylon*, admirably rendered by an orchestra comprising among its members some fifty of our most practised executants. This, like all that followed, was conducted by Dr Stainer, successor of Sir John Goss as organist of the cathedral. The music of Spohr, great genius though he unquestionably was, is somewhat too chromatic and involved for creating the desired impression in so vast a space. How different the effect produced by the "suffrages" of Thomas Tallis—rocks upon which the waves of time have been impotent to make the slightest impression. The Psalms were chanted by the choir (of 250 voices) to organ accompaniment, the full orchestra joining in the *Gloria*. The *Magnificat* and *Nunc Dimittis* (in C) were sung to music composed by Mr Eaton Fanning, of the Royal Academy of Music, one of our promising young musicians, who not only shows ability to express the sentiment of the text, but considerable mastery of vocal and orchestral resources. The anthem (after the third collect) was Spohr's cantata, *God, Thou art great*, one of the works by that composer, for various reasons, best fitted for such an occasion. It was remarkably well executed, among the numbers worthy special note being the air (with chorus) "Thou earth, waft sweet incense," the solo part in which was undertaken by a young chorister of the cathedral. Before the sermon, preached by the Rev. Canon Fleming, on the text, "Behold my mother and my brethren" (Matthew, chapter 5, verse 49), the fine Old Hundredth, "All people that on earth do dwell"—which, sung by the children at St Paul's, created a deep impression on musicians with so little in common as Joseph Haydn and Hector Berlioz—was given by full choir, organ, and orchestra, the congregation joining with overpowering effect. The "Benediction" was preceded, as traditionally, by Handel's glorious "Hallelujah"—*The Messiah* "Hallelujah," as a matter of course. The entire musical department of the service was highly creditable to that excellent musician, Dr Stainer, and those who worked under his control. It will interest all who desire well for the charity to know that in the past years the governors granted donations to 225 clergymen in distressed circumstances, pensions and donations to 925 widows and single daughters of clergymen; with apprentice fees, outfits, and educational grants to 359 children—1,509 persons in all. Such an institution, as we have said many times before, deserves all sympathy and support. In the evening the annual dinner was held in Merchant Taylors' Hall, under the presidency of the Lord Mayor.

WAIFS.

Mdlle Marianne Brandt is singing again at Cassel.
Wagner's *Rheingold* will be given this month at Weimar.
Mdlle di Murska and Sig. Brignoli are singing in Texas.
Faure has been appointed Imperial Austrian Chamber-Singer.
Herr Gratz will be the Siegfried in Wagner's opera at Vienna.
Verdi has left Genoa for his villa at Santa Agatha, near Busseto.
Herr Max Bruch's *Lied der Glocke* has been performed at Cologne.
A new Singing School, under Luigi Canepa and Luigi Rossi, has been opened in Milan.
According to the *Cosmorama*, Mdlle Patti has purchased a villa at Bolzano, in the Tyrol.

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